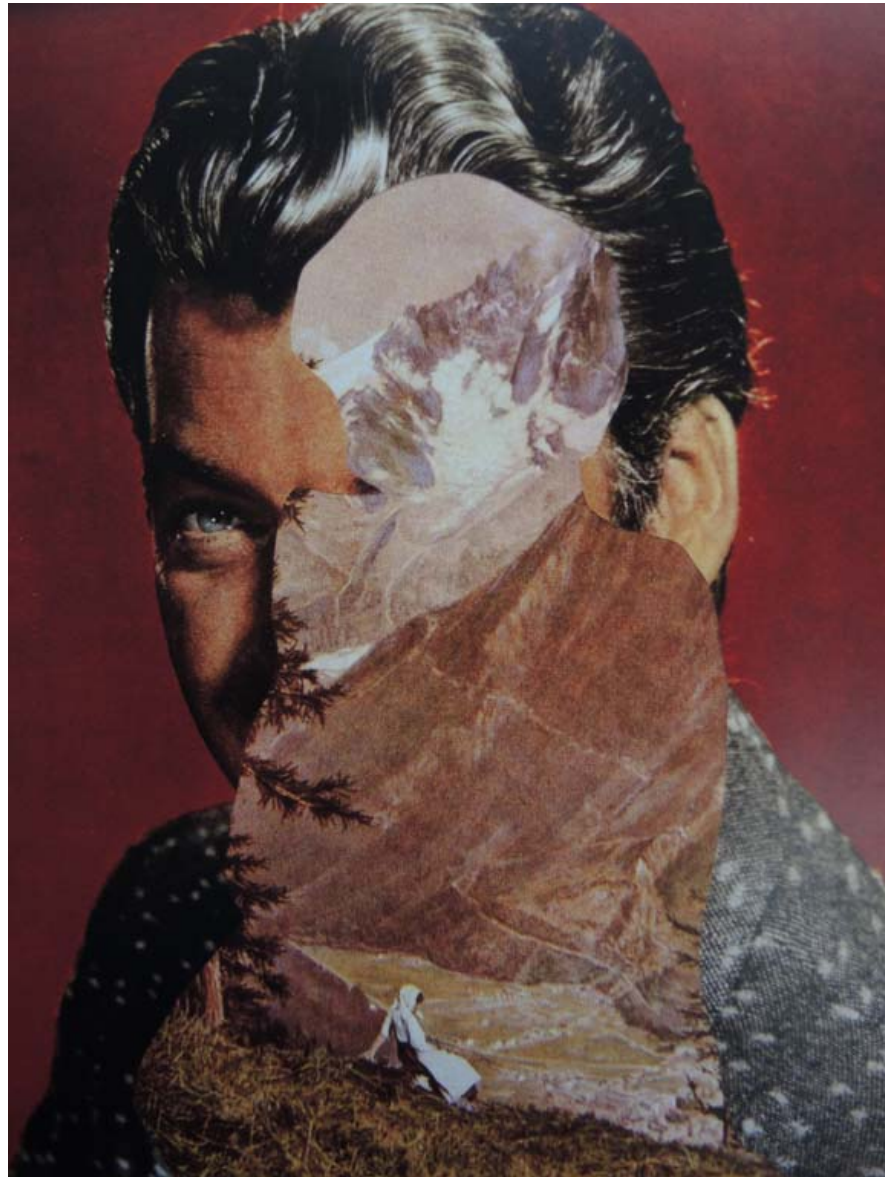


Making Logic, Relationships, Mapping

John Stezaker – Third Person II



John Stezaker, Third Person II, 1988-1990, 23x20cm.

- Creates hybrid icons from celebrity shots, mixes genders, there's a sense of glamour but also obsolete artefact
- Aware of the image/media saturated world
- Looks for the hidden relationship between images
- Strategy to subtract and juxtapose, works from old photographs and postcards with a surrealist influence.

Geoffrey Farmer – Leaves of Grass



- Geoffrey Farmer, Leaves of Grass, 2012
- Images cut from Life magazine – mounted on dried stalks of grass. Here were 900 mags. From 1935 – 1985.
- 124 ft table, 16,000 figures – each figure with 2 sides, so viewable from both sides. In the last view months of working on it for Documenta 13, he had 90 volunteers helping, 20 hour days at the end.





- This work reflects Farmer's interest in collections, although he was not sure at the start what this work would become.
- "It wasn't until we had finished making the work that I realized the piece is very much about factory life. Factory farming, the war factory, the death factory, the automobile factory, the Hollywood factory, the personality factory.... History emerging out of a factory. In the end, it takes on the appearance of a conveyor belt."









Thomas Hirschhorn – Chrystal of Resistance



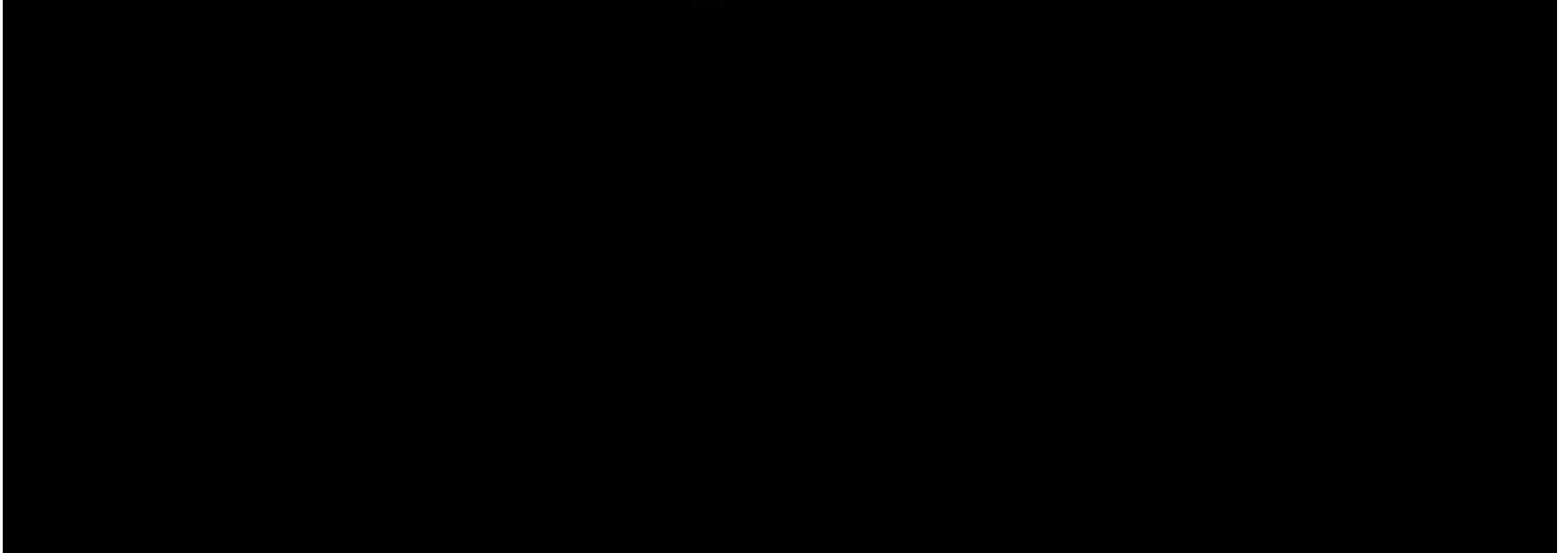
- Thomas Hirschhorn
- Crystal of Resistance 2011– found materials using duct tape, tinfoil, large-scale installation assemblages. (typical of his massive assemblages that also include cardboard, plywood and mundane artifacts of the everyday) His work explores social history, looking at contemporary politics and culture with the use of visual excess.
- This work has 4 parts: (love, philosophy) in “light-parts”, politics, aesthetics (in “shadow-parts”) – deals with left-wing politics and globalization.
- Explanation of the work -
<http://www.thisistomorrow.info/viewArticle.aspx?artId=818>







Hella More Funner



- Hella More Funner (San Francisco collective – Sam Fuchs and Adam Gray)
- Their images are taken from the internet, and the collages are mural-like large scale.
- They say that if Hieronymous Bosch had an internet connection and ability for photo editing, this is what his work would have looked like.
- Speaking about the overload of online imagery today: "I feel like distraction has a big part to do with our generation's story." (Fuchs)

Hella More Funner

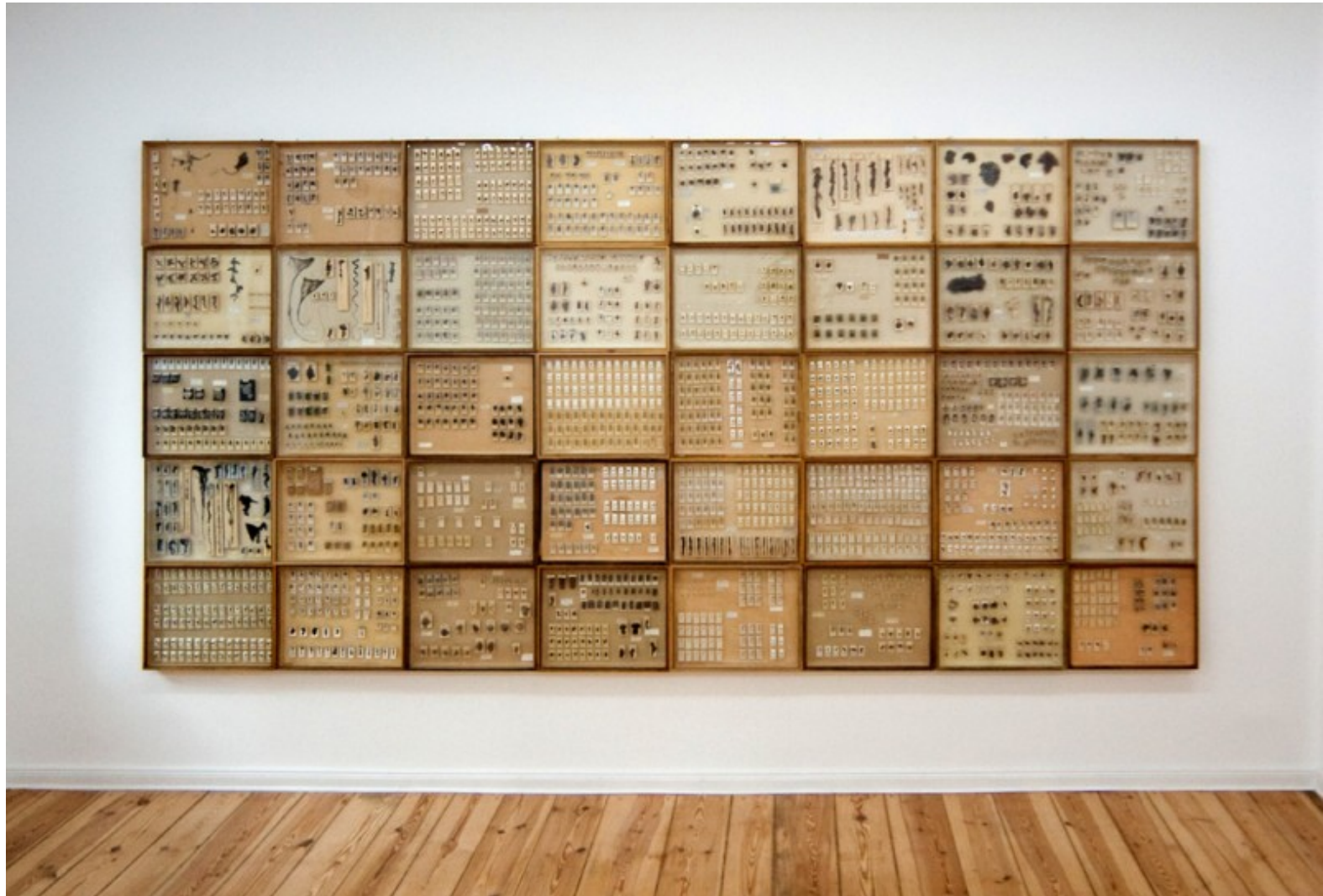


CutUp



- CutUp – (London-based collective)
- Untitled 2007, re-ordered bus stop advertising poster in lightbox, 180x120 cm.
- They cut billboard posters into thousands of little squares, then make them into new images.
- Considered subversive in how they appropriate/ intervene with existing advertising, and then create new imagery from that cut-up strategy, and put it back out onto the street.

Michel Jenny – Staub 2: Pulvarium



- Jenny Michel – Staub 2: Pulvarium 2005-07 (and Micha Hoepfel)
- Dust is organized like a parody of taxonomy – classified according to its family and domain – dust as related to the beginning and end of existence.
- Work is informed by a background of philosophical-scientific viewpoints, self-developed theories and fictive ideas
- Projects developed over several years, and reflect the analytical, network-like approaches making serial connections. They are modular, and labyrinthine.

May Lin – Atlas Landscape



- Maya Lin
- Atlas landscape: The University Atlas 1984 and 2006
- Cutting into the landscape to reveal the history. Lin cuts into the topographic lines – so a place like Rhode Island eventually becomes Moscow – places are fluid, geographies connected and expansive



Maya Lin – In the Land of Milk and Honey



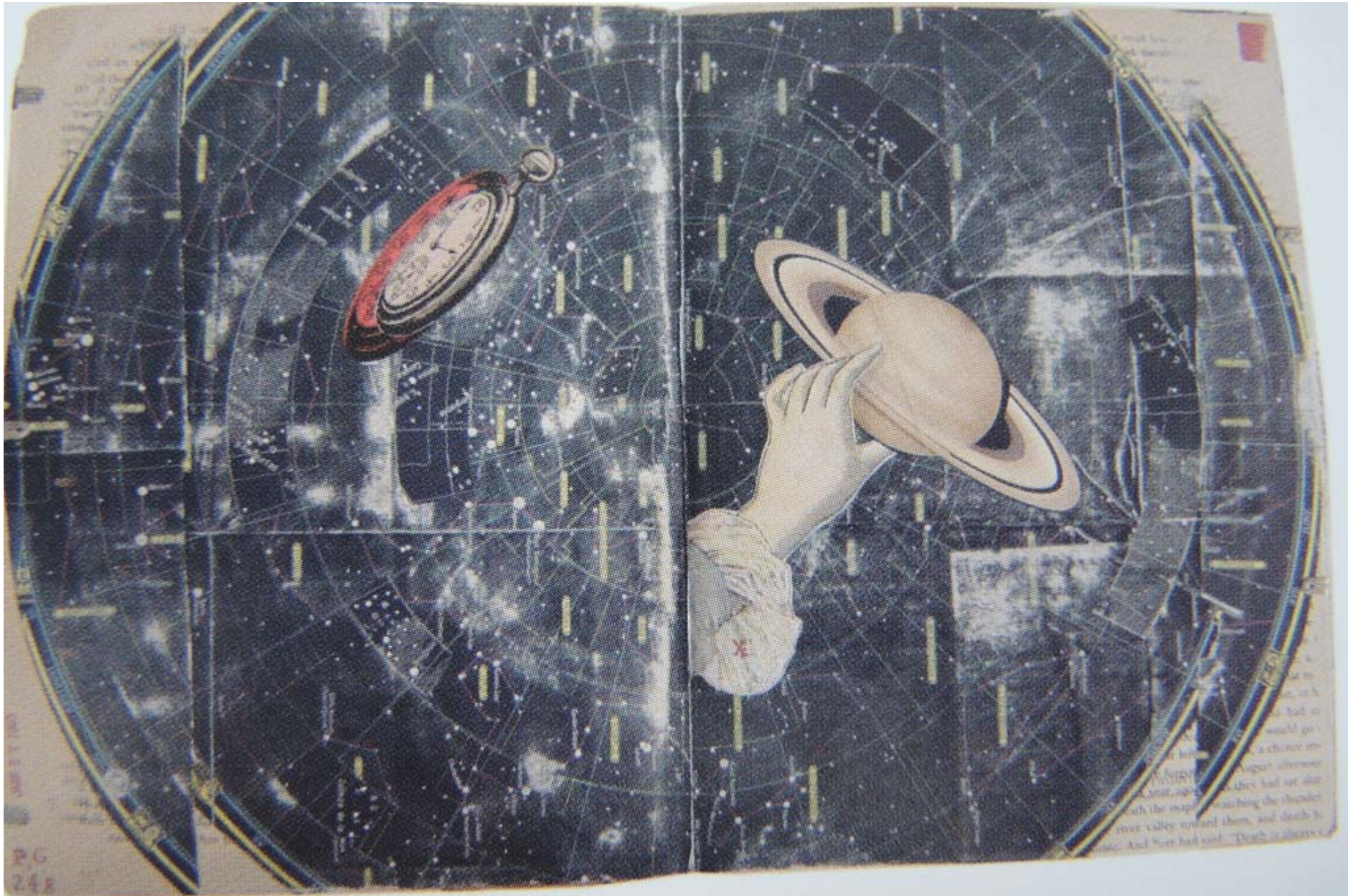
Maya Lin - "In the Land of Milk and Honey", 2007 - Cardboard and adhesive, 10 x 7 3/4 x 5 inches. - Photo: Christie's Images Ltd., 2010.

Guillermo Kuitca - Diarios



- Guillermo Kuitca: Diarios
- Since 1994, Kuitca has taken his discarded canvases, then stretches them over a table, and over a period of three to six months he makes both intentional and accidental doodles, drawings, collages on their surfaces. They are personal works that contain phone numbers, titles of paintings, email addresses, lists, and collaged elements that have come through the studio.

Janice Lowry – Journal Pages



- Lowry's work has the form of pages from a personal diary – the content relates to her daily encounters, influences and hope. In this way she visually worked through her experiences.

The Curiosities



JaNICE LOWrY

- The Curiosities is part of Lowry's diary in 126 volumes, which she kept from age eleven. It is now in the Smithsonian Institution's Archives of American Art. There is a vast mix of personally collected imagery – dada-like collages bring together old and new elements, from 1950s domestic advertisements to celestial imagery. There are also sculptures and assemblages, influenced by Joseph Cornell's shadow boxes.

Marcel Dzama – Rebellion Lay in Her Way



- Marcel Dzama
- Rebellion Lay in Her Way, 2011, Diorama: wood, glass, cardboard, paper collage, watercolor, and ink, 21.5 x 25,25 x 12 inches.
- Dzama organizes his collage elements on different planes – becoming a diorama. The background here is architectural. The figures are depicted in red and gray tones, standing in contrast to the white background. This becomes a miniature theatre. The narrative has a surreal influence with the figures in various gestural poses. This also shows his interest in opera.